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 199, Regent Street, London, W.

VOL. XXXII., No. 378.]

JUNE 1, 1902.

[PRICE 2d. ; PER POST, 2½d.]

MONARCHS AND MUSICIANS.

IT is the privilege, as well as the duty, of kings to concern themselves with the fine arts generally, especially with those of poetry, painting, and music, and to show favour to men who have distinguished themselves therein. They have their poet laureates, their court painters and musicians, their picture galleries and libraries; but their interest in such men and such things has, no doubt, often been of a purely formal character. There are, however, instances in which monarchs have shown special taste for one or more of the arts, and special regard, and even affection, for certain men. Did not Horace and Virgil enjoy the friendship of Augustus; Leonardo da Vinci that of Francis I., the French monarch; and Velasquez that of Philip IV. of Spain! while the cordial reception given to the great Bach by the great King Frederick at Potsdam, the homely welcome given to Mendelssohn by good Queen Victoria, and the generous patronage of Wagner by the unfortunate King of Bavaria, offer notable examples of relationship between monarchs and musicians in which forms and ceremonies seem for the time set aside.

I would now call the attention of my readers to a few facts which tell, not of royal commissions and commands, but of the musical tastes and appreciations of some British sovereigns; and of certain acts showing gratitude and friendly feeling towards eminent musicians.

Queen Elizabeth, as is known, granted, in 1575, special privileges and licences to Tallis and his pupil Byrd for "the printing of musike," and in the letters patent they are described as "our well-beloved servants." Now the reason of granting these was the "special affection and good will that we have and beare to the science of music." The first work printed under this licence—a collection of motets, "Cantiones, quas ab argumento sacræ vocantur, quinque et sex partium"—was dedicated to the Queen. Dr. John Bull was another great musician who was favoured by her. On the foundation of Gresham College in 1596 she herself addressed a letter to the mayor and aldermen of London desiring that Bull should be appointed first lecturer, and that as he could not comply with the ordinance of the college for the delivery in Latin of the address, he should be permitted to speak in English.

Of Dr. John Wilson, "the best at the lute in all England," we read that "his royal master was so pleased with his talents, and had ever such a personal regard for him, that he not only listened to him with the greatest attention, but frequently condescended to lean or lay his hand on his shoulder while he was playing." William Lawes was also a favourite of Charles I.

He not only wrote music for his King, but espoused his cause at the time of the Civil War. After his unfortunate death at the siege of Chester, in 1645, the King, thus relates Fuller, was so affected by his loss that, although in mourning for his kinsman Lord Bernard Stuart, he put on "particular mourning for his dear servant William Lawes, whom he commonly called the father of music."

Charles II. was fond of music, especially of a lively kind. He preferred, so Anthony Wood tells us, violins to viols, "as being more airie and brisk." He writes in 1656 to Henry Bennet, afterwards Earl of Arlington, how "I am furnished with one small fiddler, yet I would have another to keep him company." He took great pleasure in Gostling's singing, and would, indeed, sing with him, the Duke of York accompanying on the guitar. This Gostling was, in fact, the inspirer of one of Purcell's anthems, and through his intimacy with the King. The anthem in question, "They that go down to the sea in ships," may, in fact, be called an anthem of royal origin. Gostling was one of the King's party in a yachting excursion off the Kentish coast, when a severe storm arose, which so impressed him that he persuaded Purcell to write music to the words above mentioned. Charles II. once presented Gostling with a silver egg filled with guineas, and told him "he had heard eggs were good for the voice." D'Urfey by the way, tells us in "Pills to Purge Melancholy" of a song entitled "Advice to the City," that "I had the honour to sing it with King Charles at Windsor, he holding one part of the paper with me."

For the coronation of King James II. Purcell wrote two anthems—"I was Glad" and "My Heart is Inditing"—and also, on various occasions, songs of welcome. There is, however, no record of any interview between the King and the composer. Purcell's "Sonatas of III parts" were dedicated to James, and the composer states that they are "the immediate results of your Majesties' Royall favour and benignity to me which have made me what I am."

The Elector George of Brunswick in 1709 appointed Handel his chapel-master, but the latter was tempted away to England, so that when the Elector in 1714 became King of England he was not favourably disposed towards his truant musician. The latter, however, wrote the famous "Water Music" which was played on a boat following the Royal Barge when, on August 22nd, 1715, the King proceeded by water from Whitehall to Limehouse. His Majesty, charmed with the music—we shall presently give Handel's own testimony as to his taste and judgment—enquired the name of the composer. Baron Kielmannsegge, his old friend, who had concocted the scheme, took advantage of the moment,

pleaded his cause, and effectually. Handel offered an apology for having deserted his master, and he was not only restored to favour, but a pension of £200 per annum was granted to him, in addition to the same sum settled on him by Queen Anne. Handel dedicated his opera, "Radamisto," produced at the King's Theatre, to George I., and in that dedication the composer refers to "the particular approbation your Majesty has been pleased to give to the musick of this Drama" as having emboldened him thus to dedicate his work. "And that approbation," he adds, "I value not so much as it is the judgment of a great monarch as of one of the most refined taste of the art."

George II. was fond of music, and it was "at his request" that in 1727 Handel wrote his great Coronation Anthems, and in 1737 the Funeral Anthem for Queen Caroline. The following, dated October 23rd, 1734, from the "Calendar of Treasury Books and Papers" for 1730-1734—not mentioned, by the way, in the biographies of the composer—"Mr. Chancellor says the King intends that the £1,000, for the undertakers of the Opera, shall be paid to Mr. Handel, and not to the Academy of Music, as the last £1,000 was, so prepare a sign manual accordingly," seems to indicate special favour to Handel.

Of the enthusiasm of George III. for Handel's music there is no need to speak, but he only became King the year after the death of the master. When a child, however, he heard Handel play, and the composer, noticing how earnest a listener he was, asked him if he liked the music, and on the prince expressing his pleasure, said, "A good boy, a good boy, you shall protect my fame when I am dead." Handel's fame was safe without royal patronage, yet it is interesting to know how lasting was the King's enthusiasm for the composer's music. Dr. William Boyce, in his dedication to that monarch of his great "Collection of Cathedral Music," writes: "Your Majesty's continual goodness in cherishing the Arts and Sciences naturally leads the Professors of them to solicit your patronage; and none, perhaps, in the whole circle stands more in need at present of that powerful recommendation than the sublimer music, as it is but too apparent that even the works of a Handel owe to it, in a great measure, their support."

In October, 1794, Haydn came to England for the second time, and on the 1st of February of the following year a concert was given by the Prince of Wales at York House. The programme was devoted entirely to the music of Haydn, who presided at the pianoforte. George III. and Queen Caroline were present, and the composer was presented to the King by the Prince. The King was greatly interested in the music. "Dr. Haydn," he said, "you have written a great deal." "Yes, sire," replied the composer, "more than is good for me." "Certainly not," rejoined the King; "the world is not of that opinion." His Majesty then presented him to the Queen, and requested him to sing some German songs. "My voice," said Haydn, pointing to the tip of his little finger, "is now no bigger than that" (he was then in his 63rd year). The King laughed heartily. Haydn, however, sat down to the pianoforte and sang his song, "Ich bin der Verliebteste."

He was repeatedly invited by the Queen to Buckingham Palace, and she tried to persuade him to settle in England. "You shall have a house at Windsor during the summer months," and then, looking towards the King and smiling, she added, "we can sometimes make music *litt-a-litt*." "Oh! I am not jealous of Haydn," interposed the King; "he is a good honourable German." "To preserve that reputation," quickly replied Haydn, "is my greatest pride."

In the year 1764 Leopold Mozart, with little Mozart and his sister Marianne, came to London, and on April 27th the two children played before the King and Queen for three hours. Leopold wrote home as follows: "It is impossible to describe the gracious reception given to us by these two high personages. They were so friendly that it seemed impossible to believe that they were the King and Queen of England. We have been received at all courts with the ut-

most politeness; but what we have experienced here surpasses everything." They appeared again at court on the 28th of May. The King placed before the boy pieces by Wagenseil, Bach, Abel, and Handel, all of which he read off at sight. He also accompanied the Queen, who sang an aria. The young composer wrote six sonatas for pianoforte and violin (Köchel's Cat. Nos. 10-15), which, at the Queen's desire, were dedicated to her. The long dedication is written in French, and it ends thus:

"Je suis avec le plus profond respect,
Madame,
de Votre Majesté,
le très humble et très obéissant petit serviteur,

J. G. W. MOZART.

Mozart was only a child in years, but his wonderful gifts account for the notice taken of him. Had the master musician again visited London any time before his early death in 1791 he would have found the same monarch on the throne, and would assuredly have been received by him with all honour and esteem.

Beethoven, Mozart's great successor, at one time seriously thought of visiting London, but difficulties of various kinds arose which prevented the accomplishment of that design. His name, however, occurs twice in connection with George IV. When the latter was Prince Regent Beethoven dedicated to him his symphony, "Wellington's Victory, or the Battle of Vittoria," and sent it to him, together with a letter. No notice was taken of either, and all trace of both seems lost. Some years later Weber, in like manner, sent to George IV. a cantata, and with the like result. A letter written by A. B. Fürstenau in 1826 (recently published in the *Zeitschrift der Internationalen Musik-Gesellschaft*) throws light upon this apparent uncourtesy to two distinguished composers. He writes as follows: "The cantata sent by Weber to the King has met with the same fate as all other sendings of a similar kind; unless by previous enquiry the consent (i.e. to dedicate) of the high personages has been obtained, there is little hope of an answer." It is, then, most probable that the manuscripts and letters were cast aside, and that they never came into the King's hands. No discourtesy to either composer can have been intended.

In March, 1827, a Beethoven symphony was performed at the Pavilion, Brighton. George IV., hearing of the destitute condition of the dying composer, gave orders for £100 to be sent to him. The news of the death of Beethoven must have reached England before the order could be executed.

Of Mendelssohn and the cordial receptions given to him at Buckingham Palace, so much has been written, and especially at the time of good Queen Victoria's death, that nothing need be repeated here.

Wagner may be named as one of the great composers of whom an English sovereign took particular notice. After his visit to London in 1855, when he conducted the concerts of the Philharmonic Society, he wrote to Liszt from Zurich, as follows:—"You have probably heard how charmingly Queen Victoria behaved to me. She attended the seventh concert with Prince Albert, and as they desired to hear something of mine I had the 'Tannhäuser' overture repeated [it had been performed at a previous concert], which helped me to a little external *amende*. I really seem to have pleased the Queen. In a conversation I had with her by her desire, after the first part of the concert, she was so kind that I was really quite touched. These two were the first people in England who dared to speak in my favour openly and undisguisedly, and if you consider that they had to deal with a political outlaw, charged with high treason, and 'wanted' by the police, you will think it natural that I am sincerely grateful to both."

As regards our reigning sovereign, King Edward VII., the interest he is showing in music and British musicians promises well for the future, and it is all the more welcome seeing that the present shows an earnest striving to restore to Britannia that high place she once occupied in the musical world.

J. S. S.

KINGS' MUSIC;

OR

THE MUSIC OF KINGS AND QUEENS.

So many pens have been busy writing of music pertaining to the coronation of kings, that one may perhaps be usefully employed in consideration of some of the music more intimately connected with their personal life, that is to say, cultivated by themselves and primarily for themselves. To seek no further backwards than the ninth century, we find Alfred the Great an acknowledged master, especially of the harp. It is related that on one occasion when the sacred poet Caedmon, seated among company, was presented in his turn with a harp, he arose in discomfort and departed in shame, or, to quote King Alfred's own words, *aras he for sceome*, for it was a disgrace, at that day, to be found ignorant of the art of music. Our great king, says Sir John Spelman, "provided himself of musitians, not common, or such as knew but the practick part, but men skilful in the art itself." The annals of the Church of Winchester, as also the testimony of many old writers, show that in 866 King Alfred founded a professorship at Oxford for the proper cultivation of the science of music. Friar John of St. David's first filled the chair, and he lectured not only on music but also on logic and arithmetic.

Richard Cœur de Lyon, himself well skilled in poetry and minstrelsy, greatly encouraged these arts. The story of Blondell, the minstrel, rescuing his royal master from the castle of Dürrenstein, on the Danube, also helps to illustrate the practical use in the matter of strategy to which the minstrel's art was often applied. Warton, in his "History of English Poetry," says: "Our Richard I., who began his reign in the year 1189, a distinguished hero of the Crusades, a most magnificent patron of chivalry, and a Provençal poet, invited to his court many minstrels, or troubadours from France, whom he loaded with honours and rewards." Rymer remarks: "He could make stanzas on the eyes of gentle ladies." There is a curious story, adds Warton in a footnote, recorded by the French chroniclers, concerning Richard's skill in the minstrel art, which I will here relate. Richard, in his return from the Crusade, was taken prisoner about the year 1193. A whole year elapsed before the English knew where their monarch was imprisoned. Blondell de Neste, Richard's favourite minstrel, resolved to find out his lord; and after travelling many days without success, at last came to a castle where Richard was detained in custody. Here he found that the castle belonged to the Duke of Austria, and that a king was there imprisoned. Suspecting that the prisoner was his master, he found means to place himself directly before a window of the chamber where the king was kept; and in this situation began to sing a French chanson which Richard and Blondell had formerly written together. When the king heard the song, he knew it was Blondell who sang it; and when Blondell paused after the first half of the song, the king began the other half and completed it. On this, Blondell returned home to England, and acquainted Richard's barons with the place of his imprisonment, from which he was soon afterwards released.

There is little that has come down to us of personal interest in music pertaining to the intervening kings till we reach that large and conspicuous figure in history, Henry VIII. Here we have a king who was not only a thorough musician, but also a genuine composer. It is, of course, well known that Henry, being originally trained

for the Church, would in his early years naturally be initiated in music. He was but eleven, however, when he became heir-apparent to the throne. That his musical studies were not abandoned is made clear by the fact that his compositions, still in existence, are almost numerous. For example, they include the motet, "*Quam pulchra es*," set for three voices, which is printed in Sir John Hawkins' "History of Music." Then among the Harleian MSS. in the British Museum may be found the anthem, "*O Lord, the maker of each thing*," which, on the authority of Dr. Aldrich, is by Henry VIII. An excellent song, entitled "*The Kynge's Balade*," or "*Passetyme with Good Compaignie*," appears in three different MSS. in the great storehouse referred to. Two of the copies, which differ slightly, give the words, while the third is for the lute only, and is headed "*Pastyme—Power manes dounge*." While mentioning this volume of MSS., it may be of interest to point out that it contains the song "*Now fayre fayrest off every fayre*," which was written on the occasion of the marriage of Margaret, sister of Henry VIII., to James IV. of Scotland. The words of this song are printed in Hawkins' "History." To complete our list of Henry VIII.'s compositions, mention must be made of eighteen single songs and no less than fifteen instrumental pieces. In the "*Encyclopædia Britannica*" there is the following extract, which is stated to have been written by the Venetian Ambassador (to England) in 1519: "His Majesty is twenty-nine years old, and extremely handsome. Nature could not have done more for him. He is much handsomer than the King of France, very fair, and his whole frame admirably proportioned. On hearing that Francis I. wore a red beard, he allowed his own to grow; and as it is reddish, he has now got a beard that looks like gold. He is very accomplished, a good musician, composes well, is a most capital horseman, a fine joustier, speaks good French, Latin, and Spanish, is very religious, hears three masses daily when he hunts, and sometimes five on other days." Further it appears that Henry, when hunting, rode eight or even ten horses, which were stationed in convenient places; that he was extremely fond of tennis, at which he cut a pretty figure. There is a natural digression caused here in speaking of Anne Boleyn, the second wife of Henry VIII. and mother of Queen Elizabeth. Anne Boleyn could sing and dance exceedingly well, while if the following lines be hers, and to her they are generally attributed, she was a poetess of great ability. I quote from Ritson's "Ancient Songs":

O death, rocke me en slepe,
Bringe me on quiet reste,
Let passe my very guiltless goste
Out of my carefull brest;
Toll on the passinge bell,
Ringe out the dolefull knell,
Let the sounde my dethe tell,
For I must dye—
There is no remedy—
For now I dye.

My paynes who can expres?
Alas! they are so stronge,
My dolor will not suffer strength
My lyfe for to prolonge;
Toll on the passinge bell, etc.

Alone in prison stronge
I wayle my destenye;
Wo worth this cruel hap that I
Should taste this miserye.
Toll on the passinge bell, etc.

Farewell my pleasures past,
Welcum my present payne,
I fele my tormentos so increse
That lyfe cannot remayne.

* This perhaps means "Poor men's dance."

Cease now the passage bell,
 Rong is my doleful knell,
 For the sound my deth doth tell.
 Deth doth draw nye,
 Sound my end dolefully,
 For now I dye.

Ritson, in a note on the above lines, prefers, as a conjecture, the authorship of George, Viscount Rochford, brother of Anne Boleyn and a fellow-victim to the cruelty of Henry VIII.

Passing over the reigns of Edward VI. and of Mary I., it is worth observing that Queen Elizabeth's love of music left its impress on the time. Among the Sloane MSS. of the British Museum, there is one which is "An original warrant of Queen Elizabeth to Thomas Gyles, maister of the children of the cathedrall church of St. Paule, within our cittie of London, to take upp suche apte and meete children as are most fitt to be instructed and framed in the arte and science of musicke and singinge, as may be had and founde out within anie place of this our realme of England or Wales. Dated Greenwich, 26 day of Aprill, in the XXVIIth yeare of our reign." (1585).*

On turning the pages of a certain well-known dictionary, I was somewhat startled with the following: "King Charles, Mus. Bac., born at Bury St. Edmunds in 1687, became a chorister of St. Paul's under Dr. Blow and Jeremiah Clark." This, however, was the King, or rather the Charles King, whose Services in F and C, both still in vogue, were the cause of Dr. Greene's joke that King Charles was a serviceable man.

His Majesty Charles I. is credited with an effective little song entitled "Mark how the blushfull morn," which is preserved in manuscript in the Museum. The words are by Thomas Carew.

Of the uncrowned king, Cromwell, it is sufficient here to remark that he was, in private, a great lover of music, and especially of organ music. The two well-known half-sheet songs, "Oliver, Oliver, take up thy crown" and "Let Oliver now be forgotten," sufficiently represent the current songs of his day.

In "Westminster Drollery" (1671) the "first song in the ball at court" is that beginning "I pass all my hours in a shady old grove," which is commonly regarded as the composition of Charles II. This refers only to the words, however, as the music given in Playford's "Choice Ayres" is by Pelham Humphrey, the teacher of Henry Purcell.

Some of the older ballads made free use of the king's name. For example, "The Tanner and the King," which can be traced to the time of Edward IV., or "King Edward Wooing the Fair Maid of London," "The King's Jig," and "The King's Last Good-night"; but with these we are scarcely concerned. Nor can it be more necessary than to make the briefest reference to the well-known hymn-tunes "Coburg" and "Gotha," found in most modern collections, and the compositions of the late Queen's consort, Albert the Good.

In his wonderful verses on the Nativity, Milton invokes thus the music of the King of Kings:—

Ring out, ye crystal spheres,
 Once bless our human ears,
 If ye have power to touch our senses so;
 And let your silver chime
 Move in melodious time;
 And let the base of heaven's deep organ blow;
 And with your ninefold harmony
 Make up full concert to the angelic symphony.

EDMONDSTOUNE DUNCAN.

* Dr. Burney's curious tale about Elizabeth's love of noise, how she "used to be regaled during dinner with twelve trumpets and two kettle-drums, which, together with fifes, cornets, and side-drums, made the hall ring for half-an-hour together," appears to be an invention; on the authority of the late Mr. William Chappell (see "Popular Music," Vol. I., p. 245, foot-note). Burney's more accurate contemporary, Hawkins, mentions that Queen Elizabeth, "in the hour of her departure, ordered her musicians into her chamber, and died hearing them." Had it been the doctor's orchestra, none could have been surprised at the fatal result.

MASTERS OF THE KING'S MUSICK.

FROM an early period it was the custom of kings to have among their household a band of musicians (trumpets, lutes, viols, sackbuts, recorders, virginals, etc.). In the time of Elizabeth violins are mentioned for the first time; in that of Charles I. we first hear of a "Master of the Musick," and in that of Charles II., in imitation of the French monarch, Louis XIV., of a regular orchestra of strings. It may be of interest at this Coronation season to give a list of the Masters of the Musick from the reign of Charles I. down to that of our present sovereign, Edward VII.

Nicholas Laniere	1626
Davis Mell and George Hudson	1660
Thomas Baltzar	1661
John Banister	1663
Lewis Grabu	1663
Thomas Purcell and Pelham Humphrey	1672
Dr. Nicholas Staggins	1682
John Eccles	1705
Dr. Maurice Greene	1735
Dr. William Boyce	1775
John Stanley	1779
Sir William Parsons	1786
William Shield	1817
Christian Kramer	1829
François Cramer	1834
George Frederick Anderson	1848
William George Cousins	1870
Sir Walter Parratt	1893

Of the above list some names are of especial interest. Laniere was not only a musician, but a painter; he not only looked after the King's Musick, but travelled on the continent and bought pictures for him. He was also first Marshall of the "Corporation of the King's Musique in Westminster." Thomas Baltzar was a violinist of much note, and when he first performed at Oxford in 1658, Professor Wilson, astonished at his playing, "did stoop downe"—thus relates Anthony Wood—"to see whether he had a Huff on." John Banister was also noted as a violinist, but he is especially remembered for the concerts which he gave for five or six years at his house called the Musick School, interesting details concerning which are given by Hawkins in his "History of Music." Dr. Maurice Greene, who in 1718 was elected organist of St. Paul's, wrote many excellent anthems and commenced the great collection of Cathedral Music completed after his death by Dr. Boyce; he was also one of the founders of "The Society of Musicians." Greene was on friendly terms with Handel, who often went to play on the St. Paul's organ. Their friendship, however, came to an end over the Buononcini madrigal affair, and when Greene started concerts at the Devil's Tavern near Temple Bar, Handel is reported to have said that "Toctor Greene had gone to the devil." Boyce composed many fine anthems, and as mentioned above, completed the noble collection of Cathedral Music. John Stanley, a pupil of Dr. Blow and afterwards of Dr. Greene, lost his sight through an accident when only two years of age. He was, nevertheless, active as organist (at various churches, and finally at St. Andrew's, Holborn, for a period of nearly sixty years) and composer. Stanley directed the performances of "The Messiah" at the Foundling Hospital from 1769-1777. Sir Walter Parratt, the present Master, is organist of St. George's Chapel, Windsor, and a Bach enthusiast; already at the age of ten he could play the whole of the immortal "48" by heart. His late friend, Sir George Grove, in his Dictionary called attention to the fact that in addition to his gifts as a musician, he is an "extraordinary chess player." Sir Walter was appointed Master of the Queen's Music in 1893.

MUSIC AT THE COURT OF FREDERICK THE GREAT.

By CHRISTINA STREUTHERS, MUS.B. EDIN.

FROM the time of Charlemagne onwards we constantly meet with princes who, delighting in music, made it an element of their court life; and although for the most part they did so purely as a gratification of their own taste and without any charitable intention of benefiting the art in general, yet, in some cases, their example and patronage could not but have a farther-reaching influence, direct or indirect. The music practised at the court of Frederick the Great was strictly subject to the king's own peculiar pleasure, and that pleasure, as we shall see, imposed very narrowing conditions on all concerned. Unfortunately, "that fierce light which beats upon a throne," as often dazzles as it illumines the view of the gazers, and round the Prussian king, with his music and musicians, has sprung up a thicket of fiction—fiction often masquerading under the guise of history—which frequently distorts the true perspective of the picture.

Looking back, we find the boy Frederick developing a passion for music, to the infinite disgust of his father, who forbade his son not only the practice of such an unsoldierly pursuit, but even the hearing of music. Nevertheless, with the connivance of his mother, Frederick succeeded in smuggling some lessons in clavier playing and composition from Heyne, the cathedral organist, and later had frequent lessons in flute playing from the famous Quantz, who was induced to travel occasionally from the Dresden Court on the risky, surreptitious errand. (Carlyle pictures for us the scene of one of these clandestine lessons. The pupil (now sixteen) having exchanged his cramping military jacket for the ease of a scarlet brocade dressing-gown, and dressed his hair *à la française*, the lesson proceeds; when in rushes the friend who mounted guard outside to announce the approach of the king. Quantz, music, flutes, are hustled into a cupboard, the prince into his uniform—but all in vain. The king's suspicion is aroused, the dressing-gown is discovered behind a screen, and cast with other contraband articles and stormy language into the fire. The presence of Quantz, shaking in his shoes in the cupboard, is fortunately unsuspected. On other occasions Frederick arranged hunting parties, and the flute lessons took place in the seclusion of nature.

We see the young man, having attained to years of greater discretion and comparative independence, and established at Rheinsberg, devoting his leisure hours mainly to "Music, and the converse of well-informed, friendly men." Here the Crown Prince began to gather good musicians round him, and daily concerts were held in which he himself took part. We learn that the court included "twenty musicians on wind or string," among whom were the brothers Franz and Joseph Benda, and Graun, under whom Frederick continued his studies in composition. But during this period the prince could not command the means necessary for the upkeep of a large staff of musicians, and it was not until after he became King, in 1740, that his musical monarchy was properly established.

The first step to be taken was the building of an opera house, for during the reign of Frederick William I., from 1713-1740, no operas were performed in Berlin. Frederick's favourite architect was despatched to Italy to examine the most famous opera houses. Graun was likewise despatched to Italy to import singers—for Frederick's face was set against those of Germany. "A German singer? I should as soon expect to receive pleasure from the neighing of my horse!" In 1742 the new opera house was completed, and opened on December 7th with a performance of Graun's "Cæsar and Cleopatra," and except during the Seven Years' War, when the theatre was closed, bi-weekly performances were the rule.

Between his opera and his chamber music the king's interests were divided. The musical standing army, the *capelle*, comprised in 1744 the following:—The composer and chamber musician in ordinary to the king, Quantz; *capellmeister* (conductor), C. H. Graun; *concertmeister* (leader of

the band), J. G. Graun; *cembalist*, C. Ph. Em. Bach (all famous musicians, of whom later); a band of between forty and fifty, a chorus of about twenty-four, about six solo singers, a poet, a number of dancers, two prompters, two copyists, a clavier tuner, and so on. A document containing details of the salary of each individual, and signed by the king, shows that the annual cost of this machinery amounted to 47,327 thalers, about £7,099.

An interesting account of the conduct of the opera is given by Burney in the journal of his tour of 1772, describing "The Present State of Music in Germany, the Netherlands, etc." The king bearing the whole expense, admission was gratis; any respectably-dressed person might gain entrance to the pit. In the first row of boxes sat the royal family and nobility, while the remaining boxes were allotted to the court officials and distinguished strangers. At six o'clock exactly the opera began. The queen and her ladies on entering (and departing) were saluted by two bands of trumpets and kettledrums placed opposite each other in the upper row of boxes. The King and his attendants were in the pit, the king standing behind the *capellmeister*, in sight of the score; "and, indeed, performs the part of director-general here as much as of *generalissimo* in the field." The *capellmeister* was, of course, not placed as we know him now—on a solitary perch and armed with conducting bâton—but sat playing at the harpsichord, which in those days served as the centre of gravity of the orchestra. The music performed was all Italian opera, but by German, not by Italian composers; indeed, almost the only operas permitted were those of Graun, Hasse, and Agricola. The singers were Italian, with one notable exception—the famous Mara, whose wonderful singing so overcame the king's prejudice that he enlisted her as *prima donna* of his opera.

The chamber concerts were dominated by Frederick and his flute, and virtually the only music played in them was that by Frederick himself or his master Quantz. Except on opera days, a concert was held every evening from seven till nine. The band had to be in waiting before the appointed hour, attired in a prescribed costume; and punctually at seven the king entered, usually distributing the parts himself. Burney was present at one of these concerts at Potsdam, and gives a description of the concert room as well as of the performance. Everything in the room was "in a most refined and exquisite taste." The musical properties consisted of a pianoforte by Silbermann, "beautifully varnished and embellished, and a tortoiseshell desk for his Majesty's use, most richly and elegantly inlaid with silver; on the table lay a catalogue of concertos for the new palace, and a book of manuscript—*Solfeggi*, as his Majesty calls them—preludes, composed of difficult divisions and passages for the exercise of the hand. . . . His Majesty has books of this kind, for the use of his flute, in the music room of every one of his palaces." On Burney's arrival at the palace he was taken to the room where the band waited, adjoining the concert room, whence issued sounds of the king practising his flute. Presently the band was summoned, and the concert opened with a long flute concerto, "in which his Majesty executed the solo parts with great precision." And two more long concertos completed the concert. "M. Quantz bore no other part in the performance of to-night than to give the time with the motion of his hand, at the beginning of each movement, except now and then to cry out '*bravo!*' to his royal scholar, at the end of the solo parts and closes; which seems to be a privilege allowed to no other musician of the band." Quite by exception Quantz played, or there were occasional violoncello solos, and arias sung by the court singers. On one historic occasion, a Sunday evening in the spring of 1747, as Frederick was about to open his concert with a flute solo, the strangers' list was brought to him. Having read it, flute in hand, he turned to the band and said excitedly:—"Gentlemen, old Bach is come!" The flute was laid aside, and Bach was sent for at once, no time being allowed him even to change his travelling dress. The elaborately formal greetings over, Bach was invited to try the numerous Silbermann pianofortes distributed through the palace, and the band followed from room to room, listening while he tried each instrument. Frederick expressed his desire to hear a six-part fugue, which Bach improvised with

the utmost skill on a theme given to him by the king. And, next day, wishing to hear the master play on his most congenial instrument, Frederick escorted Bach to all the organs in Potsdam. The outcome of the visit was the *Musikalisches Opfer*, which Bach wrote on his return to Leipzig, and dedicated to the king—a farther working out of the royal theme.

(To be concluded.)

LISZT IN ENGLAND.

A COMPARISON AND A CONTRAST.

By CONSTANCE BACHE.

In reading of the triumphs and successes of any one of the gods of Music, it is always especially interesting to take a peep at the reverse side of the medal. It may be that he has suddenly come across our path like a meteor, we know not whence. We are caught by the flash and the glory; and, carried along by the splendour of the moment, we stay not to ask ourselves whether his career has always been like this. Yet, to my thinking, it is just this reverse side of a great man's life that is the most helpful to contemplate; since it is not through his successes, but through his failures and his struggles, that other young, striving artists are encouraged in their uphill career.

The interesting article on "Liszt in Russia," which appeared in the April number of this paper, gives a vivid description of Liszt's visit—his first, be it observed—to the great Russian capital in 1842. The event was altogether a novel one; "recitals" had hitherto been unknown in Russia, yet the Salle de la Noblesse was filled with an attentive and expectant audience, including the cream of Petersburg society. "Criticism, curiosity, speculation," writes Mrs. Newmarch, "all were forgotten in the wonderful enchantment of the performance."

Two years before this "first appearance" Liszt paid a visit to England. He had already been over here three times before; and in 1827 he had played Hummel's Concerto at the Philharmonic. On the occasion of this fourth visit, his engagements took him as far north as Sunderland, and a most interesting reminiscence of his performance in that town has been communicated to me by a musician who was present on the occasion. My correspondent writes:

"The whole thing happened a long time ago, but some of the incidents of Liszt's appearance at Sunderland are strongly impressed on my memory. The concert at which he played took place in the Old Assembly Rooms in 1840. The audience (a morning one) was extremely thin. Of the other performers, I can only call to mind the late John Parry, who sang 'By Bendemeer's Stream,' and the first of his celebrated buffo songs, 'Wanted a Governess.' At the opening of the concert Liszt had not put in an appearance; but, shortly after, a thundering rap came to the dingy old door in the corner, and, when opened, I heard a loud voice ask, 'Is dere a concert here?' Presently a hasty step was heard on the stair, and into the ante-room (about which I had been hovering) came the great pianist, whom I at once recognised from a portrait I had seen on the title-page of his arrangement of Schubert's 'Ave Maria.' His hair was long and somewhat 'sandy,' and he wore a dark blue frogged coat. He carried a book in his hand, at which he glanced from time to time.

"Seating himself on a card-table, he asked me, 'Is it for me time?' My reply was 'Not yet.' I let him know when his turn came, on which he strode up the almost empty room [my correspondent told me on a previous occasion that he believed there were only about forty people present], and at once mounted the platform; and, seating himself at the grand piano, poured forth the most extraordinary torrent of sounds it was possible to imagine. He had left his book behind him; and, curious to know what he had been reading, I picked up the volume, which he had placed face downwards, and on examination found it to be a German translation of Shakespeare's 'Tempest'; Scene: the description of the storm at the

opening of the play. It at once struck me that he had been attempting to reproduce that 'storm' on his piano! I can recollect nothing further, except that one of his pieces was 'The Chromatic Galop' [the very one which Mrs. Newmarch mentions his playing in St. Petersburg], and that he extemporised on two or three themes handed from the audience, one of them a common Irish tune. How he accomplished the feat I could not say, but I may add that I had myself prepared a modest theme, which either timidity or shamefacedness prevented me from giving him.

"And that was the first and last time I heard the great Liszt play; though not quite the last I saw of him, or of the party, for I reached the hotel at which they had put up just in time to see them leave in their travelling carriage, in jovial humour, and waving a handkerchief fastened to a walking-stick by way of banner!"

Fancy Liszt and John Parry in the same concert! And forty people present, some thirty-nine of whom had presumably been attracted by the irresistible fun and humour of the Gros-smith of that day!

The English are perpetually discussing, in some form or other, that vexed question, "Are we a musical nation?" The musico-Anglophile says "Yes"; and, starting with Purcell, proceeds to quote a heap of names of present contemporaries to prove that we stand at least equal to other nations in creative power. But candid criticism can prove that Anglophile's comparison is not a just one; and that, if we faithfully set our greatest against the greatest of other nationalities, we English have to take a very back seat indeed. And, as with the creative power, so, I think, with English judgment on executive power. I recall a certain recital in London where a sparsely-scattered audience listened, doubting and puzzled, to a foreign pianist of a very high order; whilst at the very same time another pianist of no greater merit, but of greater pretension or more in fashion, was drawing crowded audiences, thanks either to being more largely advertised, or perhaps because he had a wonderful head of hair, or an affable habit of talking to his audience. And thus, while our "musical" nation was receiving Liszt à la 1840 (as it has since received Rubinstein—and others), a people whom we in our superiority were apt to regard as somewhat akin to barbarism were hearing him for the first time, and were taken by storm to a degree which the cultured Briton took some forty more years to digest and to imitate.

There can be but few left who remember that early visit of Liszt to England. But his last visit, in 1886, must be still fresh in the memory of all who move in, or hover round, the charmed circle of Music.

In reading the account of Liszt's first visit to St. Petersburg, one or two points struck me as coincident with his last visit here. He arrived in St. Petersburg early in April, 1842; he arrived in London on April 3, 1886. On the 8th April, 1842, he made his first public appearance in the Salle de la Noblesse, before an audience of three thousand people. In the full strength of his early manhood, his great mane of fair hair tossed back as he always wore it, his breast decorated with innumerable orders from the crowned heads of Europe and the Pope, he mounted the platform and seated himself at the piano. On the 8th April, 1886, he was present at Walter Bache's Reception at the Grosvenor Gallery. In spite of his own words a couple of months before, "they seem determined in London to push me to the piano. I cannot consent to this in public, as my seventy-five-year old fingers are no longer suited to it"; yet that inborn courtesy which distinguished him irresistibly impelled him to the piano on this occasion; and, after the ostensible programme of the evening had been carried out, the unspoken wish which was uppermost in every heart was gratified by seeing Liszt mount the platform. Bent in body, but not broken in spirit—with the same great mane of hair, silvered though hardly thinned by age, and thrown back as when he appeared in the Salle de la Noblesse, he stood up once more, and for well-nigh the last time, before an expectant audience of some four hundred guests.

He played that night the finale of Schubert's "Divertissement à la Hongroise," and his own "Rhapsodie Hongroise" in a minor; and on various other occasions during the short but eventful couple of weeks of his sojourn here he was heard

in private in works of Bach, Beethoven, Chopin, Cramer, Weber, Schubert, and Liszt.

In Petersburg he was presented to the Emperor Nicholas I.—indeed, it was at the special desire of the Empress that the visit to Russia took place; in London he was received by Queen Victoria, who reminded him of his visit to Windsor forty-six years previously. Between 1842 and 1886 a life's history had been enacted, so strange, eventful, and marvellous, that the stories current about it seem almost to approach the fabulous. We have grown so music-biased, and we expect so absurdly much from our virtuosi nowadays, that few would be found to echo Serov's words, "How different everything looks in God's world to-day! And all this is the work of one man and his playing!"

Count Michael Bielgoraky, or Wielhorsky (as it is printed on the music), like many another distinguished amateur, would probably be lost to sight in the mists of the Past, were it not that his name has been immortalized by Liszt. Wielhorsky wrote a little song, entitled, "Lioublaya (I loved)." It is of the simplest description; and it was doubtless this very simplicity, coupled with the desire to do honour to his friend, that led Liszt to weave around this little song a dainty arabesque in that superb and delicate manner that was peculiarly his own. The song, thus dressed by Liszt, is a tiny gem, yet is so little known that I have never heard it played except by one person.

A NEW LYRIC DRAMA AT PARIS.

AN important event, another step downwards in the evolution of the musical theories and the musical taste of our age, happened on April 30 last. "*Pelléas et Mélisande*," a lyric drama in five acts and thirteen tableaux, written in prose by Maurice Maeterlinck and set to music by Claude Debussy, was produced on that evening at the Opéra Comique. This drama, when published in 1898, passed by unobserved, and surely the author had not the slightest idea that a composer would ever make an opera out of it.

The so-called exterior scenic action of this drama is nearly nil, while the subjective plot, the psychological unfolding of the different passions, the moving power of it, is so concealed, so abstracted, that one cannot catch at once its pathetic details. It is a mixture of "Paolo e Francesca da Rimini," "Geneviève de Brabant," and "Tristan and Isolde."

Claude Debussy, the composer, nearly forty years old, obtained the Grand Prix de Rome in 1884. Since that time his productiveness has been very scanty, and not a single work of his has attracted public attention: "*La Demoiselle élue*" and "*Chimène*," two lyric scenes; a Prelude to "*L'Après-midi d'un Faune*," by Mallarmé; a quartet for strings, some songs, the "*Proses Lyriques*" on Baudelaire's words; and, finally, three choral nocturnes. The music of "*Pelléas et Mélisande*" represents a new system. Through the intellectual refinement of a crazy pursuit for novelty, Debussy has arrived at the greatest negation of every doctrine. He disowns melody and its development, and despises the symphony with all its resources. The vocal part of his music consists only in a notation of a *parlando*, and his instrumentation is a pure illustration of the text, more or less consonant with it. Consequently the exclusive musical interest to be detected in his score resides in the harmonic combinations, which from time to time produce some curious effects. One hears a continual and mournful *mélodie*, without any vigour and charm, and purposely avoiding any clearness and precision, as well in the musical as in the rhythmic forms. The measure itself remains always vague—never a gradation of colours, never a contrast! The opinion of the best musical critics is unanimous in declaring "*Pelléas et Mélisande*" a work of a musical decline. Others say, of course, that this opera represents a new ideal, and that consequently the composer's sincere effort to realise it ought to be recognized.* The fact is, that

* But all praise M. Carré for the wonderful *mise en scène*, and agree that the orchestra was perfect.

since Wagner appeared with his colossal symphonic transformation of the opera, such composers as Chabrier, Bruneau, Vincent d'Indy, and Debussy have found the possibility of composing transcendental *symbolic* music, which may be more or less appreciated as *symphonic*, but not at all as *operatic*.

Decidedly, we are unable to prevent the decline of the musical art, just as our ancestors were unable to prevent the decay of the art of painting.

And, in fact, painting and music have great analogy in their expression and effects. In painting, the expression consists in the correct reproduction of natural forms and colours, while the effects result from *light* and *shade*, and from infinite gradations and contrasts of colour. In music, expression consists in the awakening of natural feelings which it is presumed to depict; while the effects result from *piano* and *forte*, and from rhythmic movement, with all its infinite gradations and contrasts.

The evolution and decline in painting were the same all over Europe during the Middle Ages, and modern music exhibits exactly, and everywhere, the same period of realism, exaggeration, and confusion that preceded the decay of painting in the early part of the eighteenth century.

Ascending, descending, and beginning anew the eternal scheme of creation and destruction, under the deceitful semblance of new forms—such is the lot of human intelligence! We may say that what we call progress is nothing but a new combination of already existing imperfections.

The process of decline is invariably the same in every branch of human culture, and results from the generalization and vulgarization of every art or science that opens a path to the ordinary intelligence. Whilst Genius *unconsciously* acts synthetically, Talent proceeds *consciously* on an analytic system. And so, what Genius creates by inspiration, Talent destroys by meditation.

As soon as a genius, on appearing, commands the attention of public opinion, Mediocrity begins to analyze his great works, imagining that it will attain the same ends through the system which it fancies it detects in them! But Genius has no system, and by producing something new it effects a revelation, moved by supernatural divination and spontaneous inspiration. Afterwards, Mediocrity, under the illusion or pretext of following Genius's path, invents new processes which become accredited and adopted. At first public taste rebels against the degrading innovations, but by-and-by becomes indifferent, and, later, unconsciously accustomed to them; at last, in quest of new emotions, it accepts them as modern products of progress. This begins the decline!

But, after reaching the possible limits of vulgar transformation, the human spirit, having exhausted all material and technical combinations, begins to look back again to the point of departure, and reaction sets in. Forward or backward, there is a boundary from which humanity is compelled to begin once more from the beginning.

The present period of music is that of its generalization and vulgarization, and, hence, of its decline. The so-called Symbolic modern music replaces æsthetic and true inspiration with its entangled, vague, and obscure realistic and theoretic phraseology. Through this new school of opera composers, the art of song also declines rapidly. In it empiricism is substituted for the old fundamental physiological and æsthetic principles and rules, as well as for the best traditions.

Both arts are the expression of the sentiment of material progress and moral retrogression which invades our present generation.

France may be still congratulated upon possessing Reyer, Massenet, Saint-Saëns, and Charpentier, four composers who, although adopting all that is real and true progress in the innovations of dramatic and musical forms, remain still melodious and clear, more Latins than Teutons, more idealists than realists. They cannot certainly prevent the decline of the musical art; but they will delay it for a while.

S. MARCHESI.

OUR MUSIC PAGES.

We offer this month two pieces which directly or indirectly refer to the event of this month which, in our land and colonies at any rate, will engage chief attention. The first is the theme, an old English air of the sixteenth century, on which the trio of M. Saint-Saëns' "Coronation March," Op. 117, is based, and it possesses a simplicity and dignity which, apart from the fact that it is English, fully justify the selection of it by the distinguished French composer for his welcome march. M. Saint-Saëns discovered it in a volume in the royal library at Buckingham Palace.

The second piece is by a royal composer who in many ways exhibited his love for and knowledge of the tonal art. We are apt to think that our music of the nineteenth century eclipses all that went before it. In some ways we may certainly be held to have made progress, and yet as the old "Passetyme With Goode Company" clearly shows, sturdy songs, of which many a modern composer might be proud, were written and sung in the sixteenth century.

The melody of Henry VIII's "Pastime with Good Company" is copied from a manuscript in the British Museum where it appears as a three-part song. Mr. Edmondstone Duncan is responsible for the arrangement given in our music pages.

As want of space prevented us from inserting all three verses with the music, we give here the remaining two:

Youth will needs have dalliance,
Of good or ill some pastance;
Company me thinketh the best
All thoughts and fantasies to digest.

For idleness
Is chief mistress
Of vices all:
Then who can say
But pass the day
Is best of all.

Company with honesty,
Is virtue; and vice to flee.
Company is good or ill,
But every man hath his free will

The best I sue,
The worst eschew:
My mind shall be
Virtue to use,
Vice to refuse,
I shall use me.

Reviews of New Music and New Editions.

Coronation March (Marche du Couronnement), composed by CAMILLE SAINT-SAËNS, Op. 117. Full score. (Edition No. 7006A; price net, 5s.) Piano Solo and Duet, arranged by the Composer; also Piano Solo, arrangement by S. ESIPOFF. London: Augener & Co.

THE coming coronation of Edward VII. is, naturally enough, producing a quantity of music in the shape of songs and marches of various degrees of merit. The event is attracting attention abroad as well as at home, and the distinguished French composer, M. Saint-Saëns, has composed a march full of skill and *verve*. The score includes four horns, four trumpets, and two tenor and bass trombones, and tuba; harp, also among the ordinary wood-wind a piccolo flute and a double bassoon. It opens with the sound of trumpets, intermixed with stirring passages for strings and other instruments. A *poco stringendo* leads to the march proper, of bold, brilliant character. The principal stately phrase soon gives place to a flowing theme played by the violins, the harp with arpeggio chords entering at the same moment; this chief section ends with a crisp coda. The key now changes from \sharp flat to that of \natural major, the tempo becomes slower, and the middle or

"Trio" section commences; it is based on a broad, dignified theme, an English air of the sixteenth century, and there is no need to enlarge upon the appropriateness of such a selection. M. Saint-Saëns found it in an old volume in the Buckingham Palace library. Of this air the composer seems particularly fond; he introduced it into his opera "Henry VIII.," produced at Paris in the year 1883. It is first assigned to the brass and wood-wind, and afterwards repeated with addition of strings; the remainder of this brief section being evolved from the final bars of the ancient melody. An exciting passage then leads up to the march theme, now given out by the full power of the orchestra, without harp. After a time the English air is again introduced in the principal key, delivered with imposing effect by full orchestra, the piece ending with a brief, brilliant coda. M. Saint-Saëns is past-master in the art of scoring, and he has not here belied his reputation. He is also skilled in the art of polyphonic writing, and of that skill there is evidence in the music before us; but there is no display of science for its own sake—the composer has worked on clear, broad lines. The orchestral parts of the march have been published separately, and it has also been arranged by the composer for piano duet and piano solo. And no better person could have been found for these transcriptions, for M. Saint-Saëns has not only thorough knowledge of the score, but as a pianist of rare merit, he knew how to arrange his music to the best advantage. It is scarcely necessary to add that ordinary players will find the duet form the more convenient. There is also an arrangement for piano solo, by Stepan Esipoff, in which, although the composer's original transcription is simplified, the music loses little in brilliancy.

The King's Coronation Book for the Organ. Edited and partly arranged by EDMONDSTONE DUNCAN. (Edition No. 8743; price net, 2s.) London: Augener & Co.

WE read in the preface that this book is put forward "In honour of His Majesty, King Edward the Seventh," and it is further stated, and with justice, that the occasion of the Coronation "the muses may legitimately claim for their own, since the gladness of the people is naturally expressed through the arts, and perhaps above all in the art of music." The various pieces are well contrasted, and some of them, as for example the dignified Purcell's chorus, "At his right hand shall stand the Queen," and Handel's "Allelujah" from his anthem "The King shall rejoice," have actually figured at English coronations. Mr. Duncan in this preface furnishes some interesting notes *re* previous coronations. Handel, it appears, for the four great anthems which he wrote for George II., received £200, whereas, M. Anthony L'Abbé, the king's dancing-master, for services rendered on that occasion, actually received £240. He also gives a quaint extract from the preface of the *Ryall Book for a King*, a rare old Caxton preserved in the John Ryland's Library, Manchester, another copy of which was recently sold at Sotheby's for the stupendous sum of £2,225.

The first number of the collection is the "Coronation March" from Meyerbeer's "Le Prophète," which among pieces of the kind is one of the most brilliant, and we may add, one of the most popular; and this transcription, though easy, omits nothing material from the score. Next comes A. Le Jeune's "Coronation March, King Edward VII., whom God preserve." After a brief introductory trumpet flourish, the march commences, and its prevailing qualities are simplicity and stateliness; the latter indeed is so marked that at first the full strength of the music is not felt. The trio consists of a flowing cantabile theme in the key of the subdominant. The march is resumed, ending with an exceedingly brilliant coda. Of Handel's "Allelujah" it need only be said that it represents the composer in a moment of high inspiration. The air and chorus "Come if you dare," from Act I. of Purcell's "King Arthur," is one of the composer's strongest and most spirited compositions, while its martial character will render it most acceptable at the present time to the sons of Greater Britain. From Purcell to Wagner is a far cry, but the following piece is the "March of the Ambassadors" from Wagner's *Rienzi*, one of the most pleasing numbers of the

FRAGMENT from the TRIO
of the

CORONATION MARCH

by

CAMILLE SAINT-SAËNS. Op. 117.

(Full Score. Augener's Edition. No 70062)

Poco sostenuto.

Flauto piccolo.

Flauti.

Oboi.

Clarinetti in B \flat .

Fagotti.

Contra-Fagotto.

Corni I, II in F.

Corni III, IV in F.

Trombe I, II.

Trombe III, IV.

Tromboni I, II.

Trombone III e Tuba.

3 Timpani in F, B \flat , E \flat .

Piatti e Gran cassa.

Bells in E \flat , B \flat .

Arpe.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

* English air of the XVIIth Century.

Music Printing Office



20, Lexington Street, London, W.

This page of musical notation is arranged in three systems, each consisting of six staves. The notation is written in a standard musical format, including clefs, notes, rests, and dynamic markings. The first system (staves 1-6) features a variety of musical symbols, including a ff marking and a $a2$ marking. The second system (staves 7-12) continues the musical composition, with a $a2$ marking appearing on the fifth staff. The third system (staves 13-18) concludes the page with further musical notation. The overall layout is clean and professional, typical of a musical score from the early 20th century.

The musical score is arranged in two main systems. The first system consists of 10 staves, and the second system consists of 8 staves. The notation is complex, featuring many sixteenth and thirty-second notes, suggesting a fast tempo. A 'Tuba' part is marked on the 11th staff. The page is numbered 111 in the top right corner.

"PASSETYME WITH GOODE COMPANY."

Arranged by E. Duncan.

(The Kynges Balade.)

Words and Air by
Henry VIII.
(1491-1547.)

Not too slowly.

PIANO.

VOICE.*

Pas - time with good com - pan - y I love, and shall un - til I die;

Grudge who will, but none den - y, So God be plea - sed this life will I For

my pas - tance, Hunt sing and dance; My heart is set, All good - ly sport, To

my com - fort, Who shall me let.

1. & 2. 3.

dim.

* The second and third stanzas will be found on page 108.

master's early, and, at any rate in this country, almost forgotten opera. Next we have an imposing march from Cherubini's "Les Deux Journées," all the more welcome in that it is omitted from the English and German editions of the work. The remaining numbers consist of an interesting "Marcia Eucaristica" by the well-known organist Oreste Ravanello, a stately "Vera in cessu patuit, Dea" march by Mr. Duncan, two Handel marches from his "Scipione" and "Parthenope," Best's "Civic March," and finally, his arrangement of "The English National Anthem."

Coronation March from "Le Prophète," by G. MEYERBEER, arranged for Piano Solo by E. Pauer, and for Organ by E. Duncan and by J. Wodehouse. London: Augener & Co.

THE popularity of this brilliant, imposing march is beyond dispute, and it has lasted for a sufficient length of time for one to feel sure that there must be something in the music to account for this. By a lucky chance a work may achieve a "bubble" reputation to which, on its own merits, it has no title, but which, like Jonah's gourd, vanishes as quickly as it springs up. How many years must elapse before a reputation may be considered solidly established cannot, as Horace has already taught us, be stated in so many figures; but when as the years pass by, a musical work, or, indeed, any art work, grows in interest, or at any rate loses nothing of its lustre, then with each year conviction as to its real merit is strengthened. The opera in which Meyerbeer's march occurs was produced in 1849, so that the time test has been a long one. The various transcriptions noted above have been made by men who understand the capabilities and characteristics of the respective instruments.

IN THE CONCERT ROOM.

THE London Musical Festival proved of more interest than one had expected. Practically it resolved itself into a carnival of conductors—it was a series of orchestral recitals by Wood, Ysaye, Nikisch, Weingartner, and Saint-Saëns on an orchestral instrument built by Mr. Robert Newman and brought into working order by the Queen's Hall conductor. The programmes might certainly have given these conductors every chance of showing what they can do and yet have contained more novelties or less hackneyed works. I was eager to hear Weingartner conduct Brahms' second symphony and the "Eroica," and Nikisch Tchaikowsky's fifth. Ysaye's reading of the C minor was also a pleasurable anticipation. But apart from these battle-horses, I should have liked to see the paces of some "dark" animals. I am afraid, however, that the time given to each conductor for rehearsals necessitated the choice of works which were well known to the orchestra.

Nothing could have been more interesting than the contrast between the conducting of Wood, Nikisch, Weingartner, and Ysaye. Under each the orchestra had quite a different tone. Mr. Wood obtains a rich, lurid colour; Weingartner, a peculiarly brilliant effect; Nikisch, palpitating, polychromatic hues; Ysaye, perhaps the most absolutely beautiful tone of all. Of the great violinist's reading of the C minor symphony much might be written, especially as a contrast to Weingartner's interpretation of the "Eroica." The Beethoven purist will, of course, plump for Weingartner. Ysaye's reading of the slow movement was rather too dragged and languorous. It was not, I thought, in quite the real Beethoven spirit. But the strength of the Symphony was overwhelmingly brought out, and the loving care with which the strings in particular phrased shed a new lustre on Beethoven's music. Weingartner, on the other hand, does not pay much attention to detail of that sort. He has all the German's disregard of beauty of tone, and concentrates himself on the whole effect. He has not, it seems to me, much sense of cantabile playing of an orchestra, and though I admired much of his "Eroica," it did not move me. There is something a trifle dry and unilluminative in his readings. His climaxes are tremendously powerful, and his method of bringing them out is somewhat

virtuoso. Especially was this the case with the finale of the Brahms' symphony. But one cannot live on climaxes alone. The sensation of the festival, however, was the conducting of Nikisch in Tchaikowsky's fifth symphony and Wagner's "Meistersinger" overture. The performances were stupendous in energy, life, and a curious nervous vigour which never became mere brutal strength. No conductor has such absolute technique in the best sense of the word, for Nikisch's effects are never obtained at the expense of the poetic idea. The Tchaikowsky symphony we practically heard for the first time, and the "Meistersinger" overture was at once vigorous and yet clear in detail. It may be that one might grow more tired of Nikisch than of Weingartner. Each has his limitations. Weingartner, I should say, is at his best in the classical répertoire, and Nikisch in modern romantic music. But, personally, I object to this crude classification. There is much in Beethoven's symphonies which is as romantic in spirit as anything Tchaikowsky and Wagner ever wrote, and Weingartner does not quite please me because he does not seem to realize that Beethoven was largely a man of sentiment. There is not much to say of Mr. Wood's conducting that is not well known to London amateurs. He has not the absolute command of an orchestra, or the central grip on a score, that are Ysaye's, Weingartner's, and Nikisch's; but, then, compared with these men he is a tyro. Mr. Wood, however, has individuality and a sincere musical temperament—the very best basis for his future development. Dr. Saint-Saëns does not pretend to be a conductor, but he good-naturedly directed several of his compositions at the last concert of his festival, among them his "Les Barbares" Overture and "Phryné" entr'acte, compositions which are not worthy of the pen that wrote the beautiful violin concerto in B minor, which was magnificently played by M. Ysaye at the same concert.

I wonder, looking back on the month, if the disappointment I felt in the Joachim Quartet was somewhat due to its having overlapped the London Festival. With one's ears full of the glorious tone of the orchestra, the string quartet sounds feeble and anæmic. Certainly I did feel disappointed once more. A deal of gush has been written concerning the Joachim Quartet, and that gush is as misplaced as the wholesale denunciation of other writers. The real truth seems to be that Joachim has naturally felt the hand of time. His tone is no longer what it was, and his mechanical powers are not equal to the calls of his intellect—that is to say, his technique in the real sense has deteriorated. I have seen it stated in print that this may mar his playing as a soloist, but has no appreciable effect on his leading of a quartet. I do not agree. As leader, he conditions the playing of his fellow artists, and with a first violin whose tone is deficient in volume, and whose playing is by no means always accurate, it is necessary for the others to underplay. A good deal of the restraint which is much admired by out-and-out worshippers of the great violinist is due to a very natural weakness of technique and to waning warmth of temperament. One does not like to be compelled to write in this way of so noble an artist. Making allowances for all these natural shortcomings, there is, of course, much to admire in the playing of the Joachim Quartet. Their readings of Beethoven remain unsurpassed as mere readings; the *ensemble* is fine, and in slow movements the playing was often most beautiful. Another series of concerts is to be given next year.

The third Philharmonic Concert clashed with the first performance in London of Richard Strauss's incidental music to Tennyson's "Enoch Arden," and as the programme gave us nothing of interest I heard Strauss's music. As a rule, I detest a musical accompaniment to spoken verse. The result is not a homogeneous art; one might as well attempt to mix oil and water. Strauss, however, has done his work most tactfully, and I am inclined to place his "Enoch Arden" music on the level of Grieg's "Bergliot" as the two examples of success in this difficult branch of art. The music is complex in structure, but simple in effect, and it is well laid out for the piano. Strauss has caught the atmosphere of the poem. The music is full of emotional stress, and yet it does

not pass beyond the natural expression of emotion which Tennyson's characters might be expected to feel. We are to hear the music again with the composer at the piano, and Mr. Bispham will include it in the programme of his last recital. The second Philharmonic Concert, on May 15th, was of interest. A first performance was given of four of Mozart's numbers, written for a ballet entitled "Les Petits Riens," produced on June 12th, 1778, at Paris. Mozart's music was lost to the world until M. Victor Wilder, some thirty years ago, found the missing music in the archives of the Paris Opéra. The four numbers performed—an overture, andantino, a gavotte, and a gavotte gracieuse—are quite Mozartian in spirit, and we ought to hear some of the remaining nine numbers. At this concert M. Kubelik played in the Beethoven violin concerto for the first time in London. It was a sounder performance than one might have expected, but quite uninteresting as an interpretation—many a scholar at our institutions could have done as well, or even better. The cadenzas, however, were brilliantly played, and doubtless it was this and the beautiful tone of the violinist that aroused so much enthusiasm. Dr. Cowen's work in rehabilitating the Philharmonic Orchestra should be praised. They gave an excellent reading of Tchaikowsky's fifth symphony, and only a little more rehearsal was needed to make it a great performance.

At the first Richter Concert, on May 12th, we were introduced to Herr Fritz Kreisler, a violinist who has a great reputation on the Continent. He, as Kubelik three days later, played in the Beethoven concerto. Kreisler has a most beautiful tone, but it is not large. His technique is finished to a degree, and he plays with delightful warmth of temperament. His performance was remarkable for its balance between classical restraint and romance of feeling. I shall have more to say of him next month after his recital. There is no end to the procession of violinists. Kocian has been with us again. He is of the Kubelik school, but has not the individuality. On the side of temperament he is more remarkable for delicacy of sentiment than for breadth of feeling. But he is a musician. Another new violinist, Mr. Arthur Hartmann, has been very successful during the month. His technique is magnificent, but he does not rely on it alone. He has high musical gifts, and should make a big reputation. It is not necessary to notice the recitals given by Pachmann and others. The number of concerts in London is now so great that it is impossible even to give them a bare mention, but a line or two must be devoted to the chronicling of interesting chamber concerts given by Mr. Clinton and the London Trio.

CON BRIO.

THE OPERA SEASON.

He who would justify Covent Garden and all its works is driven into an apologetic defence. The shortness of the season, and the number of operas mounted, the impossibility of holding adequate rehearsals, the want of a supreme artistic head, and so on and so forth have been the stock apologies for the shortcomings of the season. The defence generally amounts to "the syndicate is doing as well as can be expected." This year, however, we have to add bad weather to the list. The English May has hurled itself at the throats of the German singers, and has let Madame Melba, the new tenor Caruso, Madame Suzanne Adams, M. Plançon, M. Jourmet, M. Renaud, and others go scot free. You may draw a conclusion if you choose. I am not interested in such matters, but am vexed that though nearly a couple of weeks have passed at the time of writing the promised performance of "Tristan" has not taken place. Apparently it is impossible to find an understudy for the hero. When Jean de Reske had a kind of prescriptive right in the part, one could understand that the syndicate postponed the work when he could not sing; but the same thing has happened with M. Van Dyck.

Something is rotten in the state of Wagnerian singing. The Syndicate is supposed to scour Europe for tenors, and

what is the result? A Pennarini and a Kraemer-Helm. The first made his *début* on the opening night. He is, I believe, quite young, and it is sad to think that so fine a voice should have fallen into all the worst vices of German singing. He wobbles—but then one is almost inclined to accept wobbling from a German singer; he has no power of sustaining the melodious phrases of "Lohengrin"; and he has a tremolo that is almost a shake. In addition, he has the vice of never hitting a note in the centre, but slurs up to it, and he has a trick of overdoing sentiment, so that we had almost a lachrymose Lohengrin. In "Die Walküre," I hear, he was no better. Herr Kraemer-Helm, who made his *début* as Tannhäuser, is an intelligent actor, but then his voice is not powerful enough for Covent Garden, which is a most unintelligently built theatre. Of the lady artistes, Madame Nordica is, I suppose, the prima-donna. I did not notice that she has particularly benefited by her experience at Bayreuth and Munich. She always had all the tricks of a prima-donna at command—she can be "dramatic" with infinite ease. But there is a barrier between herself and the expression of that which I will presume she feels. She works so hard, too. Nothing is left to chance; she does not understand the power of suggestion. What a strange thing is the stage! A great artist, such as the Ternina, can rivet one's attention immediately. She is seldom self-conscious. Madame Nordica appears to work much harder, but she is never inside her parts. Still, she is a sound, reliable artist. Fräulein Fremstad sang once as Ortrude, and then the weather laid her low. Frau Lohse made a distinct hit as Elisabeth; but I have not yet heard another of the new Wagnerian singers, Fräulein Doenges. The Syndicate were evidently at their wits' end when the third promise of a performance of "Tristan" had to be postponed and "Lohengrin" substituted. M. Arens, the Russian tenor, was engaged; but I have had enough "Lohengrin," and so I did not attend the performance.

Is it really true that good German tenors are so rare? What has become of Herr Dippel? Why has so useful an artist dropped out of the Covent Garden troupe? He was far and away a better singer than either Pennarini or Kraemer-Helm. I am sorry some of us were so severe on Herr Kraus, for he is a great artist compared with the new tenors. Germans, doubtless, will think we are devoted to the "star" system. And perhaps we are. But, then, I have always held (no matter what Bayreuth may say) that Wagner's music-dramas demand "stars." They cannot be adequately performed without. A good *ensemble* is a fine thing, and so is a republic, but Wagner's heroes and heroines are not average citizens. No composer ever gave so much to do to his principal characters. "Tristan and Isolde" without a great Tristan and Isolde becomes a vocal symphonic-poem. The drama has left the stage, and is only adequately expressed by the orchestra. The *ensemble* is really not bad. Mme. Kirkby Lunn, Mme. Sobrino, Herr Blass, Herr Mühlmann, and Herr Klopfer are artists of capability, and Herr van Rooy is almost the only modern Wagnerian singer who quite realises the meaning of Wagner's characters. The weakness is that the principal rôles have not found artists worthy of them.

The opening weeks of the season were designed for Wagnerians, and there has been but little else of interest. M. Saleza has sung as Faust and Romeo, but he has not quite freed himself from his disabilities of last year. Mme. Suzanne Adams has come back in the best of voice and improved as an actress, and such old favourites as Mlle. Bauermeister, who ought one day to write "Prima-donne I have known," M. Plançon, M. Gillibert, M. Jourmet, and M. Dufrique, are as good as ever. But the only brilliant night of the season was on May 14, when Mme. Melba made her re-entrée as Gilda in "Rigoletto," and Signor Caruso his *début* as the Duke. I have heard Melba sing better, but her beautiful voice and ease of singing were refreshing to tired ears. Signor Caruso is a typical Italian tenor. He reminds one of Tamagno, De Lucia, and De Marchi, and yet he is greater than any of these. He has much of Tamagno's force, but none of his brazen-throated hardness of tone. It was splendid to hear runs

sung with such steady energy. After a course of in-different Wagner singing, it was natural that the audience should be delighted. The opera was well acted and sung throughout. The Rigoletto of M. Renaud was a triumph almost equal to the tenor's. These artists gave new life to the music, and one understood better what opera meant to our forefathers. A few words should be said in praise of the smoothness with which the stage has been worked this year, and of the new scenery, much of it a decided improvement, with which the syndicate has honoured all the Wagner music-dramas.

BECKMESSER.

THE 79th LOWER-RHINE MUSICAL FESTIVAL.

THE festival, which for nearly 100 years has taken place at Whitsuntide in annual rotation in Cologne, Aachen, and Düsseldorf, fell this year to the last-named town—"the art and garden town" on the Rhine—whose artistic and natural resources enable it to do full justice to the great occasion.

By tradition the festival proper consists of three concerts, with a public full rehearsal for each—virtually, therefore, of six concerts, the two days' previous rehearsals being accessible only to a privileged few. At these, however, many of the artists are already assembled, and may be observed unobserved at close quarters, as it were *en négligé*, exchanging greetings while watching, until their own turn comes, the orchestra being drilled to the command of this or that conductor. To be absent from these private views is to miss the freshest awakenings of the spirit of the festival.

This year the performing forces numbered no fewer than 628—a chorus of 490, an orchestra of 127 (both reinforced by singers and players from Cologne, Aachen, Dresden, Wiesbaden, Budapest, and even Moscow, etc.), and nine soloists, the joys and sorrows of conducting being divided between the Düsseldorf Musikdirector, Professor Buths, and Hof-capellmeister Richard Strauss, of Berlin.

The programme was widely representative and interesting, containing several works to which full justice can be done only on such exceptional occasions—Bach's B minor Mass, Dr. Elgar's "Dream of Gerontius," Liszt's "Faust" symphony, to mention the most conspicuous. It is proverbially impossible to please everybody, and not few were the complaints that the programme was too heavy. The festival has, it is said, as much a social as a musical significance, and the seriousness of two such works as Bach's High Mass and, still more, of Elgar's "Gerontius" are out of harmony with the Whitsuntide spirit. Be this as it may, the crowded and appreciative audiences would seem amply to have justified the choice.

The first full rehearsal took place on Saturday evening, when the B minor Mass was performed under the *bâton* of Professor Buths, who distributes his forces so that the orchestra, occupying the whole of the middle of the platform from back to front, separates the chorus into two side portions. The rehearsal went practically without a hitch, and the conductor dismissed his performers with words of praise and encouragement for next day's performance. At 6 p.m. on Whit Sunday the concert hall presented a truly festal appearance with its decorated platform and galleries crowded with spring-clad and eager listeners. Leaving out of account the treatment of those particular difficulties which beset the production of the older compositions, it is enough and much to say that the mighty Mass received a worthy performance. The chorus sang the difficult music from beginning to end with untiring accuracy and enthusiasm, while the visibly great disproportion between the male and female voices, and the rather poor quality of tone of the tenors, hardly detracted from a total effect of great grandeur. Of the soloists, Frau Noordevier-Reddingius (soprano), Miss Muriel Foster (mezzo-soprano), Herr Litzinger (tenor), and Professor Messchaert (bass), it can only be said now that they were peculiarly well chosen as equal to the very trying and often ungrateful tasks

which Bach sets them here. Miss Foster, in particular, in spite of a cold which threatened to prevent her from singing altogether, was still heard to great advantage, and especially in the lovely "Agnus Dei." After the "Cum Sancto Spiritu," an interval of three-quarters of an hour took place. Unfortunately, the weather, ungenial throughout the festival, forbade the usual adjournment to the charming garden into which the concert hall opens, and audience and performers alike streamed instead into various parts of the building to partake, according to the custom of the country, of material refreshment, and to exchange opinions.

Monday's programme consisted of Dr. Elgar's "Dream of Gerontius," conducted by Professor Buths, and Liszt's "Faust" symphony, conducted by Strauss. Although at the morning rehearsal the respective conductors had much to find fault with, the evening performances left little to be desired. Elgar's work, with an admirably adapted translation into German by Professor Buths, received a magnificent rendering. Better exponents of the solo parts than Dr. Ludwig Willner, Miss Foster, and Professor Messchaert could hardly be imagined. Herr Willner, as Gerontius, identifies himself absolutely with the part, singing with an insight and intensity which carry his hearers completely with him; while Miss Foster's beautiful voice and noble style did perfect justice to the part of the Angel. Most of the chorus and orchestra, having already performed the work last winter, were thoroughly familiar with it, and the presence of the composer gave additional stimulus to their efforts. After the first part, and again at the end, the composer was called for, and recalled, with rounds of enthusiastic applause, which was also lavished on conductor and soloists. As to the composition itself, it is unquestionably a powerful and highly impressive work. Although the second part occasioned to many a feeling of fatigue, this is due to no fault of the music, but to the uniformity in the mood of the poem. The poem accepted, the music could not be otherwise, and only those who are out of intellectual sympathy with the situation have cause to feel fatigue.

After the necessary interval followed the "Faust" symphony. To see a great composer as conductor is always interesting. To see Strauss conduct is to see a perfect musical pantomime. Every musical feeling and intention he translates into gesture, significant and expressive, from the subtlest to the most unmistakable—a wonderful psychological study.

Needless to say, under the sympathetic guidance of Strauss, and with a powerful orchestra of uniform excellence, the performance of Liszt's work was exceptionally fine. Brilliant and interesting, the composition, with its three divisions—Faust, Gretchen, and Mephistopheles, is too long, and at times, especially in the Faust part, unsatisfactory, from its fragmentary character. The final male chorus (with tenor solo) was wonderfully impressive.

The more varied last day's programme included Beethoven's C minor symphony, Mozart's recitative and rondo for soprano with obbligato pianoforte and orchestra, Brahms' violin concerto, the Love Duet from "Feuersnot" by Strauss, and J. S. Bach's *Dramma per musica*, "Der Streit zwischen Phöbus und Pan." Professor Buths, on appearing to conduct the symphony, was greeted by a tumult of applause, a flourish of drums and trumpets, and by the presentation of laurel wreaths! Under his irresistibly forcible *bâton* the immortal symphony went with great *élan*. Professor Auer's rendering of the Brahms violin concerto was characterized rather by great brilliancy and purity than by fulness of tone, by classic repose rather than by romantic ardour. Rapturously recalled, he gave a transcription of a Chopin nocturne. The one novelty of the festival programme was the above mentioned Love Duet—a poem to be sung; in a word, mainly Wagnerian in style, with occasional lyrical reliefs in the vocal parts. These were sung by Frau Hensel-Schweitzer, and by Scheidemann, whose powers seem to be as fresh as ever. In the delightful secular cantata by Bach most of the soloists made their farewell appearance. In particular, Professor Messchaert and Willner had oppor-

tunity, hitherto denied them, of exhibiting their inimitable humour. Mdlle. Pregi had to repeat her aria, "Patron das macht der Wind," singing also the recitatives for Miss Foster, who, unfortunately, was not well enough to appear.

Rarely has Düsseldorf given a festival of such all-round excellence, and all praise and honour are due to its indefatigable *Musikdirector*. The town may congratulate itself on his recent acceptance of another twelve years' period of office.

C. S.

Musical Notes.

HOME.

London.—The brothers Richard and Hugo Kroemer, who have studied under Dr. Hugo Riemann, will make their *début* in London during the present month. The former is a violinist, fifteen years of age; he is said to have splendid technique and to possess high artistic gifts. The younger, only thirteen years old, is a pianist, who gives excellent promise for the future.—Sir A. C. Mackenzie's dignified Coronation March was performed every evening at the Alhambra during the week May 11-16, under the direction of the composer. It will, however, only be heard to full advantage at the Coronation service, and when given in a concert room with an orchestra of proper size and balance.

Birmingham.—The last few concerts of the season demand a brief notice. On April 24th the City Choral Society gave a concert in aid of the Hospital Saturday Fund, when the Town Hall was crowded. The programme included Dvorák's "Te Deum" in *c*—first performance here—Wesley's "In Exitu Israel," Coleridge-Taylor's "Hiawatha's Wedding Feast," and a miscellaneous selection. Miss Delia Mason, a young *débutante*, was highly successful in the soprano parts of Dvorák's work. The other vocalists were Mr. Whitworth Milton, who made a successful first appearance here, and Mr. Wilfred Cunliffe. Mr. F. W. Beard conducted with care and skill.—At the eleventh Historical Chamber Concert, on April 19th, Mr. Algernon Ashton made his first appearance here as a pianist, in a performance of his quintet in *c* minor, Op. 90, a work which also introduced him to the local public as a composer. Both he and his composition were cordially received. At the last concert, April 26th, the Brodsky String Quartet were heard in Birmingham for the first time. They played Slavonic music only (quartets by Nováček and Tschaiakowsky). We hope to hear them again in one of Beethoven's later quartets. It was a bold step to spring a dozen chamber concerts on the public with only a few days' warning; but the unexpected always happens, and the attendances have been good throughout.—On April 19th the students of the Midland Institute School of Music had placed before them a programme of compositions for wind instruments. The performers were, professors of the school, and the works included Glinka's "Trio Pathétique" for clarinet, bassoon, and pianoforte, and Onslow's quintet in *f*, Op. 81, for wind. Mr. Joseph Holbrooke, who has lately come to reside in the neighbourhood, took part in the performance of his sextet for pianoforte and wind, a work with points of interest, though rather vague and experimental in parts. On the 3rd ult., Mr. Johan C. Hoch gave a recital of violoncello music to the students. He played, with Mr. G. H. Manton at the pianoforte, Grieg's sonata in *a* minor, Op. 36, and the early sonata, Op. 6, by Richard Strauss. Mr. Hoch also gave a charming "Elegiac Poem," by Granville Bantock, principal of the school, who is making his influence felt in Birmingham.—The D'Oyly Carte Company paid a visit to the Prince of Wales Theatre the last week in April, but brought only the old stock pieces. Over "Nana," called a musical stage society play, produced at the Grand Theatre on the 5th ult., with Mlle. May Mars, and Mr. F. H. Celli in the company, it is not worth wasting words.

Erdington.—The Chamber Concert Society gave a concert in the Public Hall on the 8th before a crowded audience. The vocalists shared the honours of the evening, the singing

of "All Souls' Day" by Miss Gertrude Yates, and Schubert's "Erl King," by Mr. Hickman-Smith, being in every way commendable. Mr. Reginald Chamberlain as solo violinist gave great satisfaction, while the string quartet played Beethoven's No. 4, Op. 18, with excellent ensemble. Mr. Stevenson and Mr. Frank Madeley proved reliable accompanists.

Liverpool.—The only musical event of any importance during the last month was the last Schiever concert, at which a Mozart Quartet, Beethoven's great *c* sharp minor Quartet (Op. 131), and a new Piano Quartet by C. Meir Scott (in *a* minor, Op. 16) were performed. Mr. Scott was the pianist, and the peculiar clearness of his style was shown to advantage in an Allemande, Sarabande, and Gigue of Bach.

Edinburgh.—Edinburgh Musical Education Society.—"Temperament" was the subject of a paper read to the society on 7th of May by Mr. Skinner, M.A. Cantab., and on the 21st May Mr. Waddell gave a paper on "Violin Technique."

Glasgow.—Dr. Edward E. Harper has been appointed by the unanimous vote of the Governors, after nomination from London, the new Principal of the Athenæum School of Music, in succession to the well-known Scottish musician, Mr. Alan Macbeth. Dr. Harper commences his duties after the summer vacation (September next).

Dublin.—The Dublin Musical Society gave two Coronation Concerts on April 14th and 16th, the artists being Clara Butt, Bertha Moore, Kennerly Rumford, Joseph Reed, Anna Stern (solo violin), and Cuthbert Whitmore (solo pianist). The audiences were large and thoroughly appreciative.—The most important works performed at the concert of the Dublin Orchestral Society on April 18th were Tschaiakowsky's "Symphonie Pathétique" and Esposito's new overture, "Othello." The latter shows a great advance on previous efforts of the composer; old devices are employed in new ways, and in unexpected places; the Desdemona motif haunts the listener; the music shows the influence of Wagner and Tschaiakowsky. The size and enthusiasm of the audience make one hope that Dublin, at last, is learning to appreciate a good local orchestra.

—The Orpheus Choral Society, conducted by Dr. Culwick, gave an excellent concert on April 29. Mrs. S. Midgley of Bradford, and Mr. J. C. Doyle were the vocalists; Mr. Midgley and Signor Esposito the pianists. Mrs. Midgley in her singing and choice of songs proved herself a thorough artist. Mr. Doyle is an old favourite with Dublin audiences. Chopin's "Rondo" for two pianos was exceedingly well interpreted.—The "Feis Ceoil" on May 5th, 6th, 7th, 8th, 9th, and 10th, proved a great success, artistically and financially. The singing of the factory choirs, started last October, was an agreeable surprise. The first-prize mixed choir, conducted by Charles O'Reilly, was remarkably good in tune, time, ensemble, expression, and interpretation. The most notable composition performed was Esposito's new Prize Symphony on Irish Airs. Each of the four movements is built on four ancient, beautiful Irish melodies. The structure is more Irish and taking than Stanford's, the Scherzo being a perfect gem. The work will probably be soon heard in London.—The Concert devoted to prize Chamber works was largely attended. Mr. H. H. Harty's prize String Quartet won well merited applause. The "Allegro Moderato" and "Lento" movements were perhaps the best. Herr Bast played the 'cello part in a fine Irish Suite arranged by him as a string quartet. He also played Max Bruch's finely harmonised "Keltische Melodien" with Mr. Harty (pianist). Mr. A. W. Darley and Mr. Harty gave a sound rendering of Stanford's original and novel "Croine" for violin and piano. The quartet artists were Mr. Darley (first violin), Mr. Griffith (second violin), Mons. Grisard (viola), and Herr Bast ('cello). The Feis adjudicators were: For composition, Professor Stanford; choral singing, vocal ensemble, orchestral, and organ playing, Ivor Atkins of Worcester; solo singing, Mrs. Hutchinson and Denis O'Sullivan; strings, harp and chamber music, Simon Speelman of Manchester; piano, Oscar Beringer of London; civilian bands and wind instruments, Mr. J. Ord Hume; unpublished Irish Airs, Brendan J. Rogers, A. W. Darley, Robert Young, and

P. J. McCall; Irish Pipes, P. Nally. In order to place the competitions on a thoroughly just basis, the "Feis" Committee should name good editions in their syllabus and insist on competitors using same; also the pieces and studies should be metronomed.

FOREIGN.

Berlin.—"The Wood," one-act opera by the gifted English composer, Miss Ethel M. Smyth, succumbed, like so many lyrical works, to an unfortunate libretto.—At the Theater des Westens a new, yet thoroughly antiquated, three-act opera, "Der Wundersteg," by Alphonse Maurice, was produced. The applause was obviously intended for the clever performance.—Rudolf Buck produced with the Philharmonic Orchestra a series of his own compositions, including a number of songs which betoken more than average gifts.—Dr. Reimann included in his organ concert a first performance of Brahms's posthumous "Eleven Choral Preludes," the master's last compositions, written after the "Four Serious Songs," which for a long time had been reputed his swan-song. The preludes are masterpieces of a high order, one remarkable feature being the distinct character of each of the eleven numbers. The most easily intelligible are Nos. 6 and 8, the grandest Nos. 1 and 7; of overwhelming pathos is the last, No. 11.—The Klindworth-Scharwenka Konservatorium revived with very great success a Concerto Grosso by Corelli for double string orchestra, with two cembali, the slow movement being especially admired.—The distinguished organist, Bernhard Irrgang, has given his 250th gratuitous church concert. He produced Enrico Bossi's very interesting variations in C sharp minor, Op. 115.—The Joachim Quartet added to its usual cycle a "Novelty Evening." Two string quartets by Leo Schratzenholz and Ernst von Dohnányi and a string sextet by Prince Henry XXIV. of Reuss were given.—William II. has contributed 1,000 marks towards the Lortzing Monument to be erected here.—As recently at Prague, Angelo Neumann organized here at the Royal Opera a brilliant Verdi Festival series in recognition of the extraordinary enthusiasm which had greeted Wagner's operas under his *bâton* in Italy about nineteen years ago.

Baden-Baden.—At the Symphony Concerts was produced a suite, "India," Op. 3, by Arthur Könnemann, which is pretty, well-scored music, but certainly not Indian in character; nor does it realize its ambitious programme. More imaginative is a symphonic poem, "Dionysos," by Benno Horwitz.

Bayreuth.—1327 Wagnerian representations were given in Germany from 1st July, 1900, to 30th June, 1901, "Lohengrin" coming first with 283, "Tannhäuser" next with 273 performances.

Coblentz.—The second musical festival of the joint cities of Trèves, Coblentz, and Saarbrücken-St. Johann presented an excellent review of the progress of music from Bach to the present time, under the clever conductorship of the local Professor Konrad Heubner and director Josef Lomba of Trèves with an orchestra of 100 and a chorus of 350. A host of eminent soloists appeared.

Cologne.—A "Kölner Singakademie," under the direction of Dr. Burkhardt, has been formed for the performance of choral masterpieces at popular prices. The first concert was devoted to Mozart.

Dortmund.—The seventh Westphalian Musical Festival took place with great success under the direction of the excellent conductor Julius Janssen, with a chorus of 524 voices and 117 instrumentalists. The works given were of a more or less familiar description.

Dresden.—The Misses Isabel and Eldrede Watts introduced with great success a very melodious duo for two violins by Karl Hoffmann, first violin of the Bohemian Quartet. A long cadenza proved particularly effective.—An operetta, "The Three Wishes," in which the music by C. M. Ziehrer is superior to the libretto, was produced with partial success at the Residenz Theater.

Frankfort-on-Main.—The Emperor of Germany has decided

that the second grand male choral competition for the prize offered by himself is to take place here in the spring of next year.

Gera.—The Musical Society has celebrated the fiftieth anniversary of its foundation with a fine performance of the "Messiah," under Court Kapellmeister Karl Kleemann. The society has an orchestra of 60 and a chorus of 200 members.

Hamburg.—Considerable interest attached to the production of a Requiem Mass by Victor Heinisch, first harpist and master of the ballet of our Town Theatre, composer of an opera ("Harald") and of numerous other works. Expectations regarding the Requiem, which is both devotional and modern in style, and which is dedicated to the Queen Dowager of Italy in memory of the sad death of King Humbert, have been realized; it was a genuine success.

Leipzig.—It seems pretty certain that, notwithstanding a keen competition from Vienna, Max Klinger's Beethoven statue—a work of real grandeur—will be preserved for this city, as the municipality is said to be willing to contribute 150,000 marks provided that 100,000 are collected by private subscription, towards which one musical amateur has already signed for 10,000 marks. This remarkable masterpiece of plastic art is the sensation of the day at the Austrian capital where it is placed on view at the Secession Exhibition.—The concert of the Teachers' Choral Society, under the admirable direction of Herr Engel, on April 19th, was most successful; three choral numbers from Erk and Böhme's "Liederhort" pleased greatly.—Katharina Bosch, aged 13, pupil of Hans Sitt, made her *début* as violinist, and created quite a sensation by her brilliant and soulful rendering of Mendelssohn's concerto.—A concert was given on April 19th at the Conservatorium to celebrate the birthday of King Albert, the programme naturally opening with Weber's "Jubel-Ouverture."—Professor C. Villiers Stanford's "Much Ado About Nothing" was produced for the first time in Germany at the Stadt Theater on April 25th. The German text was from the pen of John Bernhoff. The performance, under the direction of Capellmeister Porst, was excellent. The work and the composer (who was present) were most favourably received.—During the month of April the following operas have been given each once:—"Don Juan," "Freischütz," "The Flying Dutchman," "Tannhäuser," "Die Götterdämmerung," "Walküre," "The Water Carrier," "Carmen," "Cavalleria Rusticana," "The Daughter of the Regiment," "The Merry Wives of Windsor," "The Barber," "Hänsel und Gretel," "The Taming of the Shrew," d'Albert's "Die Abreise," Maillart's "Glöckchen des Eremiten," and Weingartner's "Orestes." Lucky Leipzigers to hear so many interesting operas within the space of a month!

Mayence.—The Berlioz-Liszt-Wagner Festival, which took place here, remained in no sense behind the two great Handel and the Beethoven Festivals previously held here. For the great success of the last concerts considerable credit is due to the local conductor, Dr. Fritz Volbach. Veritable triumphs were scored by Felix Weingartner as director-in-chief with his Munich Kaim Orchestra, and besides numerous other artists special distinction was won by the pianist, Alfred Reisenauer.

Metz.—"The Innkeeper of the Huntsmen," by Hans Steiner, was successfully given for the first time.

Munich.—Hermann Zümpe has been named General Musical Director by Prince Regent Luitpold. Great things are expected from the appointment. It has, however, caused surprise, because this signal distinction has hitherto only been conferred after long services, whereas Zümpe only came here last year.—The pianist B. Stavenhagen and the violinist Frieda Scotta-Kaulbach produced a pianoforte quintet in D flat, Op. 6, by the local composer Wolf Ferrari, which displays a pleasing mixture of German and Italian blood.—The local pianist Paula Fischer brought forward a capital written violin sonata in A minor, Op. 10, by the distinguished musician Adolf Sandberger.—The Hösl Quartet produced a sonata for clarinet and pianoforte in A flat, Op. 49, No. 2, by the gifted though somewhat eccentric composer Max Regér,

which has a particularly fine first movement and scherzo, also a very interesting pianoforte quartet in *F* minor, Op. 2, by Felix vom Rath.—The Closner Quartet produced two movements of a very interesting quartet by Hermann Zumpe.—A new translation of Aeschylus's "Orestes" was given with music by Max Schillings.

Münster.—A new cantata, "Loreley," by Adolf Stierlin, created a very favourable impression.

Nürnberg.—"Dornröschen," a four-act opera by Andreas Weickmann—a pleasingly written work—has been received very favourably.

Schwerin.—"Poor Little Elsa," opera with a dumb titular heroine, by Cyril Kistler, was produced with success.

Stuttgart.—The King of Württemberg has granted a fine site in the park for a statue to Liszt.—The new provisional theatre in course of construction will hold 1,000 persons, and is to be ready by October. It is to cost 250,000 marks.—A quartet in *D* minor by the local composer, Gottfried Linder, was successfully produced by the Schapitz Quartet party.

Weimar.—Professor Müller-Hartung has resigned his position as director of the Grand Ducal Musical Academy.

Vienna.—Brahms's recently discovered MS. organ preludes have been published by Simrock. They have been produced at the Tonkünstlerverein, and are in every way worthy of the great composer. The performance was preceded by an explanatory address delivered by Dr. Mandyczewski.—"The Little Favourite," operetta by Edmund Fejor has been well received at the Carl Theatre.—Massenet, who is a great favourite here, has been named honorary member of the Society of Musicians, which is a mark of the rarest distinction. It is only shared by two other living composers, Dvorák and Goldmark. Massenet is the only Frenchman who has obtained that honour.—A monument in memory of the composer Millöcker has been inaugurated at the Central Cemetery.—The "Schubert Room" recently opened at the local museum has besides Captain Tramweger, mentioned last month, brought into notice two other persons who knew the great composer: Madame Pauline Grabner, of Graz, distinguished harpist about 1827, now aged ninety-five, and Joseph von Weiss d'Ostborn, retired bureaucrat, of the same age and likewise resident in the Styrian capital. Ibsen's "Peer Gynt" was given here for the first time in German with Eduard Grieg's famous melodramatic music.—Irene Sironi, first dancer of the Imperial Opera, achieved a genuine success with her ballet, "The Pearl of Spain," music by Josef Hellmesberger.

Brünn.—"The Glass Slipper," comic opera by the young local violinist-composer Josef Mrazek, has met with a very warm reception.

Budapest.—Excellent both as to the libretto by Heinrich Rigel and the music by the well-known composer Raoul Mader, is the new ballet, "Love Adventure," brought out here.

Linz.—In consequence of a grant voted by the municipality in 1897 for the production, every two or three years, of some of Anton Bruckner's important compositions, the famous musical director Göllerich conducted the third concert with a programme containing four works by the great Upper Austrian symphonist, whose genius is becoming more and more generally appreciated.

Prague.—The Berlin critic and pianist-composer, Eugenio von Pirani, introduced at his concert a pianoforte trio, some pianoforte solos, and songs from his own pen.

Paris.—The much-talked-of "Pelléas et Mélisande," lyric drama in five acts, libretto by M. Maeterlinck, music by Claude Debussy, was at last produced at the Opéra Comique. Owing to some differences of opinion as to the performance, the poet had circulated a protest disowning the work altogether. The music by Debussy (born in 1862, "Prix de Rome" in 1884) is of the ultra modern type, mechanical declamation instead of melodic invention.—A new concert hall, named "Humbert de Romans," holding 20,000 persons, has

been opened. The Association des Grands Concerts are here giving performances by an orchestra of 90, chiefly of works of young native composers, under the direction of Victor Charpentier, brother of the author of "Louise." The first three concerts were devoted to works by Paul Vidal, Camille Erlanger, and Xavier Leroux, pupil of Massenet, "Prix de Rome" of 1885, and one of the most gifted representatives of the modern school. His symphonic overture "Harald," which was given at one of the concerts under notice, is distinguished by clearness of themes and elaboration.—Weckerlin has acquired for the library of the Conservatoire six Italian bound volumes of music, which had belonged to Louis XIV., containing two operas, "Charlemagne" and "Constantin the Pious," by Giovanni Costanzi.—The small Colonne Concerts revived a serenade for trumpet, piano, and strings by A. Duvernoy, and produced two attractive pieces by A. Périhou, "Berceuse Catalane," for violoncello and orchestra, and a Passepied for violin and harp.

Nice.—Henri Carvalho has been appointed director of the municipal Casino. There will be a comic opera besides the operetta now in vogue.

Monte Carlo.—A "Romantic Episode," "Don Ramiro," after H. Heine, composed by Georges Giraud, proved a clear, finely coloured, interesting orchestral piece of music.

Brussels.—A new ballet, "La Captive," scenario by Lucien Solvay, the distinguished critic of the *Paris Ménéstrel*, with music by Paul Gilson, which is not an ordinary ballet, but rather a real symphony, in turn choreographic and dramatic, of high artistic value, met with signal success.

Rome.—"Maria Dulcis," a lyric drama in three acts by Bustini, in which the young composer rather over-rated his powers, was given.

Lonigo.—"Erennia," a three-act serious opera by Angelo Parodi, was produced here.

Naples.—Giuseppe Martucci was installed with great solemnity as director of the Conservatorio, of which he himself had been a pupil.

Pisa.—An orchestral "Oriental Phantasia" by Mme. Mary Rosselli-Nissim has been well received.

Rimini.—The one-act opera, "Giovèdi grasso," by Count Luigi Talini, met with a very favourable reception.

Venice.—Enrico Bossi, director of the Conservatorio, goes to Bologna to fill the place of head of the famous Musical "liceo," vacated by Martucci, who now presides over the Conservatorio at Naples.

Geneva announces for the 15th to 18th August an international musical prize competition festival.

Montreux.—Oskar Jüttner never tires of bringing out interesting novelties at his Symphony Concerts. The last productions were a symphony by Franz Kessel (born 1862) and a serenade, entitled "Summer Nights," by Hans Huber, of which the scherzo met with special favour.

Copenhagen.—"Aladdin," a four-act opera by the popular native composer, Professor C. F. E. Hornemann, originally begun in 1863, but re-written since, has been given with decided success.

Helsingfors.—A very fine National Theatre, costing one and a half million marks, was inaugurated with great pomp. As regards the music, works by the Finnish composers Melartín and Sibelius were given.

St. Petersburg.—The offer of a prize for a string quartet has been renewed by the Musical Society for the 15th January, 1903, no award having been given at the last term.

Warsaw.—Extraordinary activity is displayed by the newly founded Philharmonic Society, no fewer than sixty-six orchestral concerts having been given within four months (November, 1901, to March, 1902), before 100,704 listeners, and producing 98,074 roubles.

In our Musical Notes last month, under Strassburg reference was made to a prize the manuscripts of which were to be sent in by July 15th; the date we now learn, has been postponed to January 1st, 1903.

OBITUARY.

ADOLF HENNIG, Grand Duchy of Saxony court-opera singer, at Jena.—JEAN FELIX (recte Spiro), popular tenor singer in opera and operetta.—VICTOR LANGER, composer of songs and writer on music, at Budapest; aged 60.—AUGUST RUFF, opera tenor; aged 61.—ALEXANDER SCHIOTT, musical director at Dresden; aged 78.—LOUIS EUGÈNE TUBOURT, orchestral member of the Grand Opéra, vice-president of the committee of the Association of Musical Artists of Paris, etc.—PAUL AVENEL, president of the Society of Authors, Composers, and Musical Editors, composer of songs, etc.; aged 79.—PROFESSOR L. MENAGER, born at Luxemburg in 1835, composer of some important choral and other works.—REVIUS, a distinguished musical amateur ('cellist), who has devoted a big fortune to musical art at the Haag.—CAROLINE BRAHMS, stepmother of the great Johannes; aged 78.—ANNA SCHIMON-REGAN, famous vocalist and teacher at Leipzig and Munich; born at Aich, near Carlsbad, in 1842. She produced a quantity of fine old Italian music, discovered and adapted by her husband, Professor Schimon.

FACTS AND FANCIES.

PARKE, in his "Musical Memoirs," says:—"It was in England that Haydn, by observing the enthusiasm with which the people received the loyal song, 'God Save the King,' caught the idea of composing his anthem, 'Long Live the Emperor,' i.e. 'Gott erhalte Franz den Kaiser.'"

Mr. John Francis Barnett's Cantata, "The Building of the Ship," produced at the Leeds Festival of 1880, was selected for the opening concert of the Cork International Exhibition on May 1st. The chorus and orchestra numbered 500. The cantata was repeated in the evening.

Mr. Dan Godfrey has forwarded us a list of works performed at the sixty symphony concerts (seventh series) given at the Winter Gardens, Bournemouth, between October 7, 1901, and May 3, 1902. On this list we find 59 overtures, and of these 19 for the first time; 54 symphonies (12 new); 16 suites (13 new); and various other pieces. In all, 249 works, including 109 novelties to Bournemouth, of which 12 were first performances, and 5 first performances in England; further the list contains 77 works by British composers. No one can say that Mr. Godfrey lacks enterprise.

The idea of lowering the orchestra at Bayreuth did not originate with Wagner. Schinkel, as early as 1817, when submitting his plans for the reconstruction of the old Royal Theatre in Berlin, pointed out that by such lowering the music would gain enormously in effect. Then again in 1865, Semper had a similar project for the proposed Munich Wagner Festival Playhouse. Max Littman, the architect of the "Prinzregenten" Theatre, opened in that city last autumn, followed not only the indications of Wagner and his architect Brückwald, but also those of Schinkel and Semper, both as regards the orchestra and the building generally.

Herr Nicholas Mannskopf has recently added to his Musical Museum at Frankfurt the original telegram to Wagner after the first performance of "Lohengrin" at Dresden (August 6, 1859) by Tichatschek, in his own handwriting. It ran thus:—"Lohengrin ausserordentlich gefallen. Haus überfüllt bei kollosaler Hitze. Die Zehner grüssen herzlich durch Tichatschek." Also the telegram sent to the master in 1862:—"An R. Wagner, Paris. Rückkehr nach Deutschland frei. Brieflich mehr. Gesandter macht die Mittheilung."

In the "Zeitschrift der Internationalen Musik-Gesellschaft" for May, Mr. W. Barclay Squire gives and describes three waltzes by Schubert which have hitherto been overlooked. They were published at Vienna by Sauer and Leidesdorf, most probably between 1824 and 1826. The second, with its mixture of measures and wrong beats has, as Mr. Squire remarks, an "irresistibly comic effect"; he thinks it must be meant to "represent a couple of waltzers who cannot get into either time or step together."

Royal Academy of Music.—The Parepa-Rosa Scholarship (for female vocalists) has been awarded to Ida Kahn (a native of London). The examiners were Messrs. Arthur Thompson, Fred. Walker, and Alberto Randegger (Chairman).—The Sterndale Bennett Scholarship has been awarded to Edwin York Bowen (of London). The examiners were Messrs. F. Corder, Thomas B. Knott, Tobias Matthay, Hans Wessely, and Walter Macfarren (Chairman).

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